

# Florida Vocal Association

## Musical Theatre/Vocal Jazz - Vocal Solo

Final Rating
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Time \_\_\_\_\_

Date \_\_\_\_\_

*Use no + or - in final rating*

Name \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ District \_\_\_\_\_

Selections \_\_\_\_\_ AMT' \_\_\_ Vocal Jazz \_\_\_

\_\_\_\_\_ AMT' \_\_\_ Vocal Jazz \_\_\_

<p style="text-align: center;"><b>Tone Quality</b></p> <p style="text-align: center;">1    2</p> <p>___ ___ Resonance</p> <p>___ ___ Focus and Placement</p> <p>___ ___ Posture</p> <p>___ ___ Breath</p> <p>___ ___ Vowels</p> <p>___ ___ Consonants</p> <p>___ ___ Beauty and Freedom</p> <p>___ ___ Register adjustment</p> <p>___ ___ Control</p>	<p>Circle one:</p> <p><b>A</b></p> <p><b>B</b></p> <p><b>C</b></p> <p><b>D</b></p> <p><b>E</b></p>	<p>Comments:</p>
<p style="text-align: center;"><b>Technical Preparation</b></p> <p style="text-align: center;">1    2</p> <p>___ ___ Intonation</p> <p>___ ___ Pitch accuracy</p> <p>___ ___ Rhythmic precision</p> <p>___ ___ Stability of pulse</p> <p>___ ___ Memorization</p> <p>___ ___ Score preparation</p> <p>___ ___ Balance of accompaniments</p>	<p>Circle one:</p> <p><b>A</b></p> <p><b>B</b></p> <p><b>C</b></p> <p><b>D</b></p> <p><b>E</b></p>	<p>Comments:</p>
<p style="text-align: center;"><b>Musical Effect</b></p> <p style="text-align: center;">1    2</p> <p>___ ___ Proper tempo</p> <p>___ ___ Phrasing, musical line</p> <p>___ ___ Dynamics</p> <p>___ ___ Style</p> <p>___ ___ Articulations</p> <p>___ ___ Dramatic effect</p> <p>___ ___ Expression</p> <p>___ ___ Interpretation</p> <p>___ ___ Staging/Movement</p>	<p>Circle one:</p> <p><b>A</b></p> <p><b>B</b></p> <p><b>C</b></p> <p><b>D</b></p> <p><b>E</b></p>	<p>Comments:</p>
<p><i>Adjudicator will record a + or - by the factors relating to each category, indicating exemplary work or needing improvement in this area. The absence of any such markings indicates an average performance level in this area.</i></p>		

**General Comments:** (Include literature selection, appearance, misc.)

\_\_\_\_\_  
Signature of Adjudicator

# Musical Theatre/Vocal Jazz - Vocal Solo

## Criteria Reference

### *Tone Quality*

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a free, unforced tone. Consonants clearly communicate the text. Register changes properly made throughout vocal range.	An energized tone that often displays focus and resonance in extreme registers. Vowel placement and formation are often consistent, with most consonants audible. Extremes in volume and register do not hinder the overall beauty of tone.	A generally good tone but sometimes breathy and with tension. Vowels are sometimes improper, creating a tone that is forced and strident. Consonants are sometimes audible, and some diphthongs not treated correctly. Problems sometimes occur in extremes of volume or range.	Tone seldom possesses space, resonance, and focus. Freedom and support, and/or beauty of tone are seldom achieved. Basic vowel formation is incorrect, diphthongs lack definition, most words are not clear. Beauty of tone is seldom present in extremes of registers and volume.	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Freedom and beauty of tone is not achieved due to forced volumes and inappropriate register adjustments.

### *Technical Preparation*

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. Melodic and rhythmic execution is maintained through various dynamics, textures, and ranges.	Intonation is often accurate, with adjustments made in extreme ranges and difficult harmonic passages. Control of pulse is evident with a few minor problems. Recovery from any memorization problems is immediate.	Pitch is sometimes correct, with problems caused by harmonic challenges and vocal faults. Accuracy of pitch and rhythm, steady pulse, and releases and entrances are at times accurate, indicating average preparation of the musical score.	Intonation is seldom accurate, showing a lack of listening skills and understanding of vocal adjustment. Rhythmic and/or pitch accuracy is seldom achieved. Pulse is dragging or rushing most of the time. Multiple memorization errors demonstrate deficient preparation.	Tonal center is never established. Sense of steady pulse never occurs within the ensemble. Pitches and rhythms are poorly prepared. Entrances and releases are not executed. There may be an overall lack of understanding of the score due to poor preparation.

### *Musical Effect*

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
The composer's intent regarding tempo, style, and markings are consistently followed. Dynamics, phrasing, articulations, and interpretative nuances are artistically executed. There is a consistent feeling of musical line, and a feeling of forward motion. Sensitivity and expression are evident to convey the composer's message. Movement is consistently appropriate.	A musical performance that often exhibits proper tempo and style. Markings are often followed. Dynamic contrast, artistically shaped musical line, and appropriate articulations are present most of the time. Staging and movement is often natural and appropriate to the music.	Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, articulations, and nuances are sometimes stylistically correct, but contrived. Musical line sometimes achieves a climax, and at times the composer's markings are followed. Staging and movement sometimes relate to the music.	Performance seldom exhibits proper tempo and style, or does not follow musical markings. Phrasing is mostly mechanical or contrived. Dynamic range is very limited and/or too much contrast is used. Sensitivity or expression is seldom achieved at any level. There is rarely any dramatic effect. Movement is seldom appropriate.	Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The singer is not engaged in the music nor communicates with the audience. There is a total absence of emotional involvement. Movement and staging is never appropriate, nor relates to the style of the music.